tation with the managers of the vaudele circuits and it is believed that out of | speaker, said once that if he was properly

A CHASER

ons a form of contract beneficial to concerned will be evolved. "All the travelling expenses of a vaudele artist are paid from his salary and e expenses include not only his own those of the people he may have hired elp him in his sketch, for not only does uy the sketch he uses but he is responble for the actors in it.

mutual experiences and mutual con-

When the English actors come over here go on the circuit they attempt to get ir travelling expenses or their equivant in salary. Mrs. Langtry on this last succeeded in doing this and in vaudecircles she is cited as being the only eign artist who ever did. On the home a horse act has that same distinc-

MILLIONS FOR FEATHERS.

FRANCE HAS STARTED TO RAISE

rm at Nice a Growing Success-Trade

School at Paris to Teach Work in Which

40,000 Women Make Good Livings

-Feathers From Incubator to Hat.

More than 200,000,000 ostrich feathers are

d at retail every year in France. In

ir living in their manufacture. They

entire profit of the trade for France

site for the ostrich farm was selected outside Nice, in the most genial climate

he beginning was made with twenty-five de imported from California. Later with Abyssinian ostriches were added, see are considered the finest of all species, by are handsomer than the South African

thirty-two birds have produced ers. This makes a small equipment

compared with the Texas and Cali- | and eliminated,

It is still a comparatively small

Paris alone 40,000 women and girls make

A serious effort is being made to secure

raising ostriches and producing the numes on French soil. The experiment

rn from 70 cents to \$1.40 a day.

begun five years ago.

but an assured success

and produce finer plumes

HER OWN OSTRICHES.

tion; the expense of carrying a troop of trained horses over the country being taken into account in the contract and their expenses allowed. BRIEVANCES AND JOKES OF THE

"America is the only vaudeville loving country whose railroads do not allow the actors a rebate on their fares and a rate on the baggage. Here they are treated like the rest of the traveling public, although in the theatrical season where the average person might travel a hundred miles the member of the theatrical profession will travel thousands.

"In European countries vaudeville artists are able to take advantage of the rate which is allowed a party and the double olutely the worst gambler in the world." | amount of baggage permitted their pro-

depends to a large extent on its placing. Take a twenty minute playette and have it first on the list, so that its bright things are said while people are coming in and rustling into their seats, and it would not have a chance for life. When the manager after the third frost says 'Skiddoo,' the vaudevillian feels peevish about it. Who wouldn't?"

placed on a post-prandial programme be

place me after a funny man and I have got

to work like a dray horse to get the ghost

"That same rule holds in vaudeville.

People will only laugh a certain amount and

they will only listen to a certain amount of

talk. They must have constant change, and

the success or failure of the average skit

of a smile."

On the other hand the vaudeville manager says that he is worn down to an average weight of 280 pounds by the trials and vexations of dealing with these people.

"If it was possible to make a programme with seven places in the middle," he says, we could get on without so much as a dog fight, for, of course, each one of the artists wants his name in electric lights and the best place on the list.

"The salary paid is usually an unanswerable argument of merit if we can reveal our little secrets of this kind, but it frequently happens that an artist is contracted for under the magic formula of headliner, and at the time he is playing some turn of the wheel makes it necessary to bring a much greater headliner to the theatre the same week. Then we have to do considerable finessing."

The vaudeville artist is apt to look upon himself as being a peg higher in the profession than the continuous performance artist.

"In the continuous performance," said a vaudeville performer, "the grade of talent is usually indicated by the expression 'three time people' and 'two time people, which, as the phrase indicates, means that they come on two or three times during the performance.

"Gallegher of the well known vaudeville team of Gallegher and Earle tells how they were billed once to come on three times between 5 and half past 7 and that he

could have his entire audience in shrieks of laughter before he had got to the point of opening his mouth. 'Put me after a speaker on finance, one of the Treasury officials or "Just as the old time chaser and the continuous performance are being replaced by more up to date ideas," said a manager, the president of a great corporation, and my success is assured. On the contrary,

so the wit of the vaudeville is rapidly being elevated by the process of elimina "The serious and cynical Jim Thornton

and Charlie Case, black face, who does monologing and songs, are types of the popular comedians now. Fred Niblo is another. When asked as to the difficulty of pleasing the gallery, he admitted that he didn't expect to please them, but if he could keep them quiet that was all he asked.

Fred Niblo is one of the few men who know how to write playettes. He writes his own monologues and the sketches for his wife, Josephine Cohan, and her company. A good many of his jokes are flying about the country in other skits.

carouse

According to his statements the vaude ville audience is the tenderest thing in the world to deal with. In it is the old lady from the suburbs and the sporting man, both of whom have to be pleased, and the secret of success in the writing and production is action, action, action all the

"The reason the average actor and the average playwright fall down when they face this ordeal is the inability to grasp that necessity," he says. "In a recent vaudeville sketch which was produced at least twice the leading character walks deliberately across the stage, strolls to a table, lights a cigarette and strolls back

"All done very well, and it would doubtless be very effective in the legitimate drama, but he had wasted two of the eighteen minutes allowed, and that is deadly. Henry Dixey, clever as he was in his work, did not get over the footlights in this work, and Maurice Barrymore was absolutely pathetic as a monologist."

One or two monologists talked to on this subject admitted that they had witnessed the effect of a good performance spoiled by a baby's cry at a critical moment. Another stated that you must never allow your audience to laugh itself out.

"The secret of success, said he, "is to know when to stop them, just as when you want to save a fire you are careful not to let it go out, for that means rebuilding, There is always a psychological second when you can check your audience's laugh followed himself so closely that he had and there is always another when a remark to run around the back of the stage at a is hurled at you from the gallery and you



THE CONTRACT.

sprinting pace in order to get around to might weaken; if you do you are a dead the opposite door in time to come on again. "Another vaudevillean tells that in Keith's

Boston theatre his turn was first down at half past 10 in the morning, and when he appeared he never had any audience up the theatre at that time. He com-

"A trapeze performer tells how he used to come on and do an aerial act three times in two hours at one of these continuous performances.

was billed to begin at half past 10 and lasted until 12 at night. Many an artist was compelled to come on the stage and do his turn while the women in the auditorium opened their lunch baskets and regaled themselves with ham sandwiches and layer cake. This was especially hard to bear when the artist was himself hungry and could not get time between his many appearances to go out and get his noonday

was hired for one purpose and that indicated

crowd who could stand him no longer, and the quicker he did this the more he was appreciated by a captious management. As soon as the one crowd was disposed of and the seats were emptied the house was talent of the best order until the management determined that the seats had been one.

The wit of the vaudeville sketch is impossible to describe. Those who are guilty of it admit that they don't know why it takes oftentimes. Weber admits that often except the scrubwomen who were doing a good joke has to be changed around all over before it gets the smile that is intended for it.

One of the vaudeville jokes that always seems to appeal to a New York audience is the time honored "Matrimony is like a Brooklyn Subway; any one can begin it, but any one can't end it."

Charlie Evans, whose wit is quoted in the dressing rooms-which is said to be one of the criterions of merit-says a number of things that do not sound especially brilliant unless one sees the accompaniment of whirling action like a Kansas tornado. His "Get under the carpet" to an exasperating person and his wearied "Oh, get a transfer" never miss a laugh.

Along Broadway Rose Stahl's "A perfect figure does save you money" is always popu-

The explanation of another artist that the reason the actors on the Rialto wear long coats is because "A long coat covers a multitude of shins" is more or less of an honest confession and therefore gets its meed of

praise. Another monologist takes his audience into his confidence telling of the rules and regulations at a certain theatre where his wife and baby could not get by the "eight dollar a week man at the door who wears a thousand dollars worth of gold buttons," and, as the audience has already passed the pompous individual, the description is quickly appreciated.

who recently told how Hammerstein had received a cablegram saying that Patti had been engaged for him for next season ended up with a laugh by telling how the famous Oscar had cabled back immediately, "Male, black or real?"

The chickens are hardly bigger than a partridge. They are covered with fluff more like wool than feathers. They spend a day or so in the warmth of the incubator; the second day they are taken into the sun for a while; on the third and following days, if fine, they are turned loose in a field of clover. In addition to what they pick up they are fed morning and evening on chopped Their health for six weeks is ex-

tremely precarious. At the age of about two years the young ostrich begins to have plumage of com-mercial value. Then he is plucked like his elders every six months. The process is said not to be painful as only ripe feathers are taken-that is to say, feathers which

are almost ready to moult. Each bird yields about forty tail feathers, which are the most highly regarded, and forty-eight wing feathers. Each plucking of a bird realizes in the crude state about 1,000 francs or \$200.

The cost of feeding an ostrich at Nice is reckoned at about 60 cents a month. Counting in the general expense of the plant, the cost of raising the birds, labor and all other expenditures, the outlay on each bird is about 70 francs a year or \$14. As it produces in its two pluckings \$400 worth of feathers, the profit is \$386 a year.

When the manufacturer buys the feathers when the manufacturer buys the reathers at the farm at the rate of about \$150 to \$180 a pound, they are flat, thin, stiff and dull in color. They are placed in mechanical washing machines and after an elaborate cleansing the cock feathers come out an

immaculate white. The hen feathers are a dull gray.

They are bleached with peroxide of hydrogen, but they are never by eing highly as the natural white ones. Dyeing highly as the natural white ones. them is quite an art. Those which are tipped with pink or some other fashionable

Outside of France the biggest ostrich plume market in the world is about the London docks. The annual sales there of feathers in the rough state are said to amount to \$6,000,000.

amount to \$6,000,000.

Finished plumes sell in France at from \$2 to \$10 for ordinary specimens. Fine ones, however, run much higher and \$40 is a common enough price. For extraordinary samples there is no rule. They fetch all sorts of fancy prices.

Some of the finest plumes in the world are in England, where they are worn in the hair as a feature of court dress. Queen Victoria had a set of plumes valued at \$4,000. The Duchess of Connaught is said to have a set that cost \$1,000. Some ladies collect ostrich plumes, and the Duchess of Cumberland is said to have plumes worth \$2,000.

There is no waste in the trade now. All small fragments of feathers, the odds and ends of the farm, are used to manufacture feather furs. Boas, stoles, tippets and capes are made of what was once thrown in Paris as high as \$400.

phanus Van Cortland to his son-in-law, Etienne De Lancey. The father of Col. Van Cortland was a occupied long erough, and again was the FRAUNCE'S TAVERN RESTORED

brewer in Brouwer street and his great wag ns raised so much dust that his wife, Ann Lookermans, protested. She de-NOW PRETTY MUCH AS IT WAS WHEN BLACK SAM LEFT IT.

Ann Lockermans, protested. She demarded that Mynheer Van Cortand lay stone pavements before their property. The brewer did so, the street became Stone street, the first paved street in New York, and Stone street it has remained.

It was Etienne De Lancey that built the house that became France's Tavern. He 860,000 Spent by the Sons of the Revolution in Wiping Out the Changes of a Century the Historic Old Building-To Be Used As a Historical Museum Hereafter The shade of old Sam Fraunce-Black

house that became Fraunce's Tavern. He built it of small yellow bricks brought from Holland and its tiles were of Dutch make too. It overlooked the shipping, and with its greenery and gardens was no doubt a most pleasant residence. Sam-would utter a pleased o'wekle, no doubt, if it should wander back to the corner of Broad and Pearl streets some night-say after the New Year's eve bell ringing at Trinity, when the good fellows of old time Manhattan are supposed to slip out of their graves for one more jolly

a most pleasant residence.

Etienne De Lancev's son James got the mansion next, and then his grandson, Oliver, who by that time was too aristocratic to live in what had become a business neighborhood. So the mansion was tuned into a general store under the firm name of De Lancey, Robinson & Co.

On January 15, 1762, the roomy old mansion passed by deed to Samuel Fraunce. The new owner was a West Indian, familiarly known as Black Sam, from his swarthy face and black hair. Sam was the Delmonico of his time and noted for the excellence of his pickles and preserves. Black Sam would find the old tavern pretty much as he left it, even to the Long Room, where the Social Club, the forerunner of the Union the Union League and the Manhattan, used to meet to enjoy good old Madeira, church warden pipes and politics. The New York Society of the

lence of his time and noted for the excel-lence of his pickles and preserves.

It was from the profits of those very pickles and preserves that he was able to buy the De Lancey house and set up as a publican. Sam swung out an effigy of Sons of the Revolution has spent \$60,000, publican. Sam swung out an effigy of Queen Charlotte and named his inn "The Queen's Head," announcing that dinners restoring the inn and it will hereafter be a museum and the society headquarters. It-was not an easy task for Architect W.



FRAUNCE'S TAVERN AS RESTORED.

H. Mesereau to make over the ill kept, grimy hotel and drinking saloon of the twentieth century into the neat, comfortable Fraunce's Tavern of the days before the Revolution, but his task has been done well, people say that are keen on the antiquities of Manhattan.

About all that Mr. Mesereau had to guide him in his broader work of restoration was an advertisement published in 1776, when Sam Fraunce was in hard luck and wanted to sell his tavern. In this advertisement he described his place as "The Queen's Head Tavern, which is three stories high, with a tile and lead roof, has fourteen fireplaces, a most excellent kitchen, fine dry

cellars, with good and excellent offices. There were, of course, several very vellowed and ancient pictures of the tavern where the old sinners of New York used to for refreshment, gossip and politics, and various documents which described the comforts that Sam Fraunce afforded his guests. The Sons of the Revolution searched long among old records, books, letters and documents bearing on the early history of New York before Mr. Mesereau went to work. The result has

been very gratifying to them. Every bit of brick and lumber in the old building was preserved and replaced as nearly as possible in the restored tavern. Bricks of the size and shape of those used on the Broad street side were brought over

from Holland for the restoration. From an old building in Baltimore, bricks to match those on the Pearl street side of the tavern were obtained. The doors, frames and woodwork of the pattern used altogether 150 years ago have been put back, the original floor beams preserved and the interior as well as the exterior made to look as nearly as possible as it looked at the time of the Revolution.

Two bad fires did much to change the ap bearance of the old tavern. There was one in 1832, by which much of the building was destroyed, particularly on the Pearl street side. The restoration of the building at that time altered its exterior appearance and a flat roof took the place of the old

mansard. Again, in 1854, there was another fire, and after that the building was altered even more materially. Two stories were added and two of the queer old chimneys torn out.

In more recent years many changes were made to make the ancient hostelry into something like a modern hotel. The first floor was dropped to the street level and partitions were taken out or put in

here and there. By great good luck neither fire nor the hand of man did much to change the famous Long Room where the Social Club met, where the New York Chamber of Commerce was organized and where Washington bade his officers farewell at the close of the Revolution. The architect and workmen have triumphed over most of these difficulties, and Fraunce's Tavern when finished will be what it was in the old days.

Although perhaps the most famous and interesting historically, it was by no means the oldest of Manhattan's inns. The very first was a quaint stone building near the present Pearl street and Coenties slip, which was called in later years the Stadt Huys. It was built in 1842.

Then Martin Krigier open Krigier's Tavern at Bowling Green, which became the fashionable resort for townspeople and vistors from abroad. Many little taverns sprang up about that time which Director-General Stuyvesant compelled to

take out licenses. Their lawful charges read curiously in these days: Lodging, 3 and 4 pence a night; meals, 8 pence and 1 shilling; brandy, 6 pence a gill; French wines, 15 pence a quart; rum. 3 pence a gill; cider, 4 pence a quart; beer, 3 pence a quart; mum, 8 pence a quart. Thirsty Indians were not welcomed in New York's earliest bars. If an Indian was found drunk in the street the tavern keeper who sold him liquor was fined, and when they couldn't put their finger on the tavern keeper all the esidents of the street had to pay a fine.

It isn't clear just when Fraunce's Tavern was started. It was, as it looks restored to-day, originally a private residence, built about 1700 on land conveyed by Col. Stewould be served at half past 1 o'clock. He provided a tap room and a long room for social function

It wasn't long before Black Sam's tavern leaped into popularity and became the resort for the young bloods and old good livers. Up to the eve of the Revolution the Social Club, a very exclusive organiza-tion, gathered there and made the Long Room its home until it died of too much politics. Famous balls were given at Black

It was in April, 1768, that twenty-four importers met and organized the New York Chamber of Commerce. An extract from "The Manuscript Register of Proceed-ings of the New York Chamber of Com-merce," which once hung on the wall of the Long Room, is still preserved. It sets

> New York Chamber of Commerce. Instituted April the Fifth.

1768. At Fraunce's Tavern Whereas mercantile societies have been found very usefull in tradeing cities for promoting and encouraging commerce, support-ing industry, adjusting disputes relative to trade and navigation, and procuring such laws and regulations as may be fo und neces sary for the benefit of trade in general:

For which purpose, and to establish such a society in the City of New York, the following persons convened on the first Tuesday in and being the Fifth day of April, 1768:

John Cruger, James Jauncey, Elias Desbrosses, George Follitt, William Walton, Samuel Verplanck, Hugh Wallace, Theophylact Bache.

Thomas White, Walter Franklin. Robert Ross Waddle, Acheson Thompson, Lawrence Kortright, Thomas Randal, William McAdam, Isaac Low, Anthony Van Dam.

The members present unanimously chosen following gentlemen their officers for this year, to commence the first Monday in May next: John Cruger, president: Hugh Wallace, vice president: Elias Desbrosses. treasurer: Anthony Van Dam, secretary, At that time the tavern was run by

Bolton & Siegel, Sam Fraunce having opened another tavern in what is now City Hall Park, called the Masons Arms. The most famous incident in connection with Fraunce's tavern was on December 4. with Fraunce's tavern was on December 4, 1783. Ten days before, on November 25, the redcoats of King George had tramped sullenly down Broadway to their boats and sailed away, and the exultant Continentals were marching joyously into the city. That night there was a great function at the tavern, a dinner given there by Gov. Clinton to the Commander in Chief and the French Ambassador Luzenne.

French Ambassador, Luzerne.

More than a hundred Generals, officers and distinguished civilians sat down at and distinguished civilians sat down at the tables in the Long Room with Gov. Clinton and his guests of honor. After the banquet there were thirteen toasts, the first being "The United States of America"; the thirteenth, "May This Day Be a Lesson to Princes." In the evening the Queen's Head was brilliantly illuminated. Bonfires blazed on every corner, and as their contribution to the general merrymaking Gen. Washington and the French Ambassador presided over a display of fireworks at Bowling Green.

Ten days later, on December 4, there was a quieter, sadder function at the old tavern, when Gen. Washington bade farewell to his comrades. It is said that Washington rode on horseback to the

Washington rode on horseback to the tavern. Col. Tallmadge, one of his favorite aides, has described what took place:

We had been assembled but a few moments when his Excellency entered the room. His emotion, too strong to be concealed, seemed to be reciprocated by every officer present. After partaking of a slight refreshment in almost breathless silence the General filled his glass of wine, and turning to the officers said:

almost breathless silence the General filled his glass of wine, and turning to the officers said:

"With a heart full of love and gratitude I now take leave of you. I most devoutly wish that your latter days may be as prosperous and happy as your former ones have been glorious and honorable."

After the officers had taken a glass of wine the General added: "I cannot come to each of you, but shall feel obliged if each of you will come and take me by the hand." Gen. Knox, being nearest to him, turned to the Commander-in-Chief, who, suffused in tears, was incapable of utterance, but grasped his hand, when they embraced each other in silence. In the same affectionate manner every officer in the room marched up to, kissed and parted with his General-in-Chief. Such a scene of sorrow and weeping I had never before witnessed, and hope I may never be called upon to witness again. upon to witness again

The tavern passed through many hands until sixteen years ago, when Glintenkamp & Precht became the landlords. Charles Glintenkamp began to unearth all of the historic articles he could find about the building. Former owners had not been so careful, and many articles of great value had been destroyed. The new landlords restored as many of them as possible, with the result to-day that Fraunce's tavern is torical museum.

In the long existence of Fraunce's but one child has been born there. He bears the proud name of George Washington Glintenkamp. He is 7 years old.

MR. RUBBERINO RUNS AWAY

And Thus Escapes the Tail End of a Lecture on Wives Who Help Their Husbands.

"Well, I like to see women make menials of themselves for their husbands, I really do not think," said Mrs. Rubberino to M Rubberino, while he tried vainly to get some good out of his bunch of evening papers. "I dropped into Mrs. Dontmind's flat this afternoon to see if she wouldn't have the decency to ask me to have a cup of tea after I'd been out shopping all day-but she didn't-and what do you suppose I caught the woman in the very act of doing? Well, you may believe it or not, as you choose, but she was actually cleaning her husband's pipes!

"Well, I was that taken aback that I could hardly open my mouth for a minute. She felt so cheap over being caught by me that she began making excuses before I'd said a word. And then the spineless thing went on to say that she didn't mind it in the least, because her husband was always doing nice little things for her.

"How's that? You don't see anything wrong about it, and you'd give something tidy if you had a wife who took enough interest in you to clean your pipes? James Rubberino, do you dare to sit there in that chair and tell me that you mean any such a thing as that?

"What? Oh, marriage is a reciprocal arrangement, is it, and when a man cievotes his whole life in looking out for the comfort and happiness of his wife, she ought to be willing to do a few little things for him, had she? Well, I never saw a human being deteriorate the way you have during the past few years. I suppose it won't be long now before you'll be expecting me to polish your shoes, and press-

"Oh, that reminds me. We've got a new name for Mrs. Beenice's flat. We call it the Pressery.

"Do you know why? Oh, you don't, and you are not hankering to know? Well. I'll just tell'you, anyway. We call it the Pressery because none of us ever by any chance drops into Mrs. Beenice's flat that we don't find her out in the kitchen pressing the clothes of that big lummox of a husband of hers.

"And she's perfectly shameless about it. She not only puts creases in his trousers he has eleven pairs of trousers, she says. the idea!-but she presses his coats, too, and puts creases in the sleeves of his coats now did you ever hear anything to match that?

"And she says that her husband pays her the regular pressing rates for putting creases in his clothes-the same rates charged by the tailor around the corner. Can vou imagine a woman living in a civilized community in the twentieth century making such a grovelling admission as

"Taking money from her husband for pressing his clothes! Doesn't that make her a servant and nothing but a servant? She says that she has her regular allowance of spending money from him besides. but I don't believe any such a thing. The only way that she can get any money out of him is by officiating as his valet, and if she didn't press his clothes I suppose she wouldn't have carfare.

"The worst of it is that Nora, her maid, has a perfect contempt for her for degrading herself in her husband's eyes in that way. I was talking with Nora in the hall about it the other day and Nora told me that Mrs. Beenice had never asked her to help in the pressing of Beenice's clothes and that it was a good thing she wasn't asked, for she'd see the best man that ever lived walking around in a suit of hides before she'd touch an iron to his clothes. "And so there's Mrs. Beenice with her own

servant sneering at her. What do I think of myself for holding Nora up in the hall and talking with her about her mistress, you ask? Oh, there you go again!

"I might have known it would be impos-

sible for me even to mention that Bewoman's name without your flying to her defence like as if she was anything to you.

defence like as it she was anything to you.

I notice that you never break your neck
trying to defend me.

"I s'pose next you'll be sawing the air
with your arms and defending that backboneless Mrs. Reeltweet, who shampoos her
husband's head every other Sunday. I
suppose you think that is a decent thing for
a married woman to do. a married woman to do.

'When I went up to the Reeltweets' flat borrow their ice cream freezer when ours broke down a week ago last Sunday, there she was with Reeltweet in the bath-room, he with a towel around his neck and bending over the basin with his head all in a lather and she rubbing the shampooing stuff into his silly black curls with all her might, and they were both laughing fit to kill, as if it were the greatest joke in the world and she pretending to enjoy the fun-grialy fun, I call it—as much as he did! grisly fun, I call it—as much as ne did that "Well, would you believe it, she did that shampooing job just as if she'd been a regular professional barber. I was so dis-gusted that I wouldn't even ask Mrs. Reeltweet for the loan of her ice cream freezer— if I'd used their freezer I'd have imagined that the cream I made in it was full of

"Oh, you think it's just as proper and equitable for a wife to shampoo her husband's hair as it is for him to shampoo hers, do you? My, I won't be in the least surprised if you're asking me to shampoo your hair or what little hair you've got left next!

Just you dare to ask me, that's all!

"Perhaps you'd like me to take in sewing

or go out manicuring women's nails for so much an hour? You might just as well so much an hour? You might just as well make a servant of me at once as to think in your heart that I ought to be your servant? But I warn you right now, James Rubberino, that you've got just as much of a chance of getting a menial from the planet Mars as you have of forcing me to demean myself by——" emean myself by-

point, however, Mr. Rubbering to seed his newspapers on the reading table hustled to the hall, grabbed his coat and hat from the rack and went away from

SPEND TWO WEEKS IN JAIL How Judges in Baden Learn Value of Prison Sentences

From the New Orleans Times-Democrat The Judge and the District Attorney lunched ogether at the end of the coal stealing case. "Three months," said the District Attorne was a merciful sentence, sir."

"Perhaps, perhaps," the Judge agreed. "Did you ever spend three months in jail?" asked.

"Ha, ha, no!" laughed the District Attorney "Of course not! Ha, ha, ha!"
"Well, if you had," said the Judge, "perhaps ou wouldn't think so lightly of it."

knitted his brows. "The evil tasting food, the prison smell, the prison morals—pah" "I," he went on, "spent a week in jail before entered on my Judgeship. I ate the prison food. I slept in a cell. I conformed with all the prison rules. I wore the prison clothes I did the prison work. "Thus I learned the value of the sentences I

was to mete out later on. I got to know what a week, a month, a year in jail meant. result I am more merciful than most Judges. "I think it would be a good thing if ever Judge, before taking office, would spend a little while in jail as I did. He would then know the value of prison sentences, a thing he doesn't know now. Now he is like a cashier who attempts to pay out money in a coinage

of which he is ignorant. "In Baden this thing I speak of must be done. Every Judge in Baden, before he takes his seat on the bench, is required by law to

pass two weeks, like a common prisoner, in

BEHIND VAUDEVILLE SCENES

PERFORMERS.

ng the Contracts—Importance of a

Good Place on the Programme-Hard

Work in the Continuous -- Wis That

Takes and Wit That Doesn't Take.

of the vaudeville artist when he is

Grievances and jokes mark the conversa-

ot on the stage. The grievances relate

"The American vaudeville manager is

gely to his dealings with managers.

THE REHEARSAL. do one of the best known vaudeville | fession. As it is no uncommon experience tors the other day. "Compare him with atter put a production on that may have ost in the neighborhood of fifty or sixty usand dollars. After a consecutive run of two nights discretion whispers 'Take it . and off it comes without a whimper.

"The vaudeville manager, on the contrary, es not expend one cent that he does not ave to. Everything that is used in a deville sketch, or playette, the term we refer, is bought by the producer. If it alls the producer pockets the loss. "Notwithstanding this the managers

have been in the past protected by the con-

ract which has read that he can cancel you he doesn't like you after the second "There have been other amusing things in ontracts of the past. When a reputable rtist gets hold of one of these papers he ins to cross it out here and there until an he gets through it looks like a sheet of ic. I have known a Judge on the bench laugh when one of those contracts was own him in a suit brought by a vaudeville tist against a manager who has cancelled

agreement covering thirty weeks after ee performances and to say that it was contract at all, for it was not equitable. \*One of the methods by which a manager s been able to get the best of his artist nd when he got ready to cancel him to him where the agreement called for a day show and to announce that as Sun-

ay shows were illegal naturally the conet was so too. "This is all to be done away with, we hope, the action of the Comedy Club. A comee from this club is at present in con-

for a vaudevillian to have twelve huge pagers of legitimate attractions. The trunks with him, on his circuit naturally this item is a significant one. The other side of this picture is pre-

sented by one of the vaudeville managers, who states that the well known vaudeville artist is rarely obliged to travel any great distance from New York. "One of my artists, who is very popular and very well received wherever he goes,

only got last year as far as Hamilton, Ont. which is not a long distance from Buffalo: and another did not even get as far away as that," he says. "The vaudeville season is one of forty weeks, and one week is usually the limit of time allowed for a theatre. "The same artist may in the interval of that forty weeks come back to New York

four or five times, the remainder of the

time being spent among the suburban and near at hand towns. That does not leave long interval to fill up.
"It has sometimes happened that managers in San Francisco and other Western towns have been so anxious to have certain artists come out there that they have paid their expenses across the continent, and when vaudeville artists embark on a tour around the world their salaries usually begin the

day they set foot on board the steamer." The injustice of cancelling an agreement after the second or third appearance is enlarged upon by another vaudeville artist "The fact that an act does not take.

ager, who either through negligence or ignorance allows it to be wrongly placed. "Simeon Ford, the noted after dinner

fornia ranches, not to speak of the Cape

farms, where it is estimated there are 350,000

ostriches in captivity and whence 15,000,000

plumes are exported annually. But the multiplication of the flock is likely to ad-

vance by rapid stages.

The hen ostriches lay eggs twice a year; good ones produce as many as 60 eggs. It is true that out of every 600 eggs the Nice farm only calculates on bringing sixty young birds to maturity, but even at that the management counts on doubling its

the management counts on doubling its flock every year. As the ostrich lives about eighty years, and the oldest bird in the

farm is only 60, it will be some years before

Already the farm is a highly profitable in-estment. Twice a day the birds are fed

with a mixture of chopped hay, maize and barley, with unrestricted water. In summer baths are provided for them,

in which they take great delight. In the pairing season the couples are fenced in together to prevent the bloody and some-

times fatal combats in which the males en-

The hens, spoiled by the instinct of the

burning sands of the desert from which they originally came, refuse to sit on their eggs at all. The males will do so from four to

eight days, at night only.

As a result the eggs have to be placed in

incubators. It takes forty-two days to hatch them, and they must be kept at a temperature of 105 to 112 degrees. At the end of ten days the sterile eggs can be detected and eliminated.

any death rate has to be overcome.

THE GIRL TLEFT

BEHIND ME

says he, "is very often the fault of the man-

0

plained bitterly of their lack of appreciation.

"The continuous performance originally

"The continuous performance was responsible for the appearance on the stage of the chaser, that wondrous being who sang so gleefully off the key and performed ridiculous stunts that a boy of 14 would scorn to show his comrades. The chaser

by the name. "It was this artist's gentle and pleasing task to clear the theatre of a disgusted filled up again and the show went on with

hue, which grades down imperceptibly to the pure white, are the products of a hand painting process. They are tinted by expert workmen who receive \$3 a day.

Some feather capes sell